

COMPOSITIONS

for the

Organ

BY

DUDLEY BUCK.

Nº1 Grand Sonata in E?	Op.22.	Pr. \$150
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NEW-YORK.

G. SCHIRMER, 701 BROADWAY.

P R E F A C E .

These Studies have been purposely written in the "free-style," in order that the attention may be diverted as little as possible from the pedal part. The "strict-style," with polyphonic treatment, requiring still greater independence of foot and finger.

The Pedal part should be thoroughly practised before attempting to unite it with the Manuals, and too much stress cannot be laid upon the manner of performance. The pipes should be made to speak by a *quick pressure* of the foot, (not a kick) even with the heaviest action. This ensures not only a quiet style of performance, but also avoids frequent disarrangement of mechanism producing "ciphering." Should the pedal pipes not speak with sufficient promptitude when the pedals are thus used, it is a fault of the builder, not the player.

The proper stops have been only generally indicated, (as the effect varies with different Organs) still, in the hands of a competent teacher, these pieces may also be usefully employed as studies in registration.

In most of the studies, besides those for the Full Organ, the pedal part should be registered slightly louder than the Manuals, and stops of 16 and 8 ft. have been intended throughout. Should the Organ have no 8 ft. stop in the pedals the effect must be obtained by coupling with the Manuals.

All of these Studies may be played upon an Organ of two keyboards and two octaves of pedals, and the author trusts that they may aid in acquiring that command of the pedals so indispensable to true Organ-playing.

D.B.

EXPLANATION OF PEDAL MARKING.

^	Placed above a note signifies ———	Toe of Right Foot.
v	" " below " " " " ———	" " Left " "
o	" " above " " " " ———	Heel of Right " "
o	" " below " " " " ———	" " Left " "
v ^	Signifies ———	Change from Left to Right without repeating the note.
^ v	" " ———	" " Right to Left " " " " " "
—	" " ———	A slide, striking with the side of the foot on the first of two keys.

See Studies, 6 - 14 - 16.

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Vault
MT
187
.B922
op. 28
1868
copy 2

18 STUDIES IN PEDAL PHRASING.

3

Andante con moto. ♩ = 76.

DUDLEY BUCK. op. 28.
BOOK I.

MANUAL

Nº 1.

PFDAI.

(Gr. and Sw. coupled.)

mf

1.

2.

(Sw.)

(Gr.)

820-B 1

Entered according to Act of Congress, AD 1865 by G. Schirmer, in the Clerk's Office of the District Court of the Southern District of New York.

8/72 Gift of Margaret Ellwanger



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a series of eighth notes, some beamed together. The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, with a few rests.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a series of eighth notes, some beamed together. The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, with a few rests.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a series of eighth notes, some beamed together. The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, with a few rests.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a series of eighth notes, some beamed together. The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, with a few rests. The system concludes with a double bar line. Below the staves, there are four measures of a bass line, each starting with a 'v' and containing a series of eighth notes.

820=B 1

Andante espressivo. ♩ = 80.

Nº 2.

(Sw. with Reed.)

p (Choir or Gr.)

(Pedals also coupled with Sw.
if the Reed goes "through")

This musical score is for a piano piece, spanning measures 1 to 20. It is written in a key with one sharp (F#) and a 3/4 time signature. The score is organized into four systems, each containing three staves: a grand staff (treble and bass clef) and a separate bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 1-5) features a melodic line in the right hand of the grand staff and a bass line in the left hand. The second system (measures 6-10) continues the melodic development with some chromaticism. The third system (measures 11-15) shows a more complex texture with multiple voices. The fourth system (measures 16-20) concludes the page with a final melodic phrase and a bass line. The page number '6' is located at the top left, and the reference '820 R 1' is at the bottom left.

820 R 1

820=B1

* If the Sw. Pedal is employed for cres. and dim. the Pedals should be used thus —

Many similar cases of freeing the right foot in order to operate Sw. Ped. may be taken advantage of in these Studies, but as exceptional, cannot here be indicated, and must be left to the discretion of the teacher or performer.

Allegro non troppo. ♩ = 105.

Nº 3.

(Full Organ.)

820 = B 1

* These passages should also be practiced as follows, —
the manner usually employed when two #Keys come together.
Left foot under right. Page 18 forming exception to note.



820=B 1

Left over right. Right over left.

Moderato. $\text{♩} = 72$.

Nº 4.

mf *

1.

2.

820=B 1

* Omit this chord in the Manual when commencing the Study.



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves.



The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music continues with various note values and rests, including some slurs and ties.



The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music continues with various note values and rests, including some slurs and ties.



The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music continues with various note values and rests, including some slurs and ties.

First system of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features various note values, including eighth and sixteenth notes, and rests. There are slurs and ties across measures.

Second system of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features various note values, including eighth and sixteenth notes, and rests. There are slurs and ties across measures. The instruction "rall e dim." is written in the bottom staff.

Con moto. ♩ = 100.

Third system of a musical score, labeled "Nº 5." on the left. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three sharps (F#, C#, G#). The time signature is common time (C). The music features various note values, including eighth and sixteenth notes, and rests. There are slurs and ties across measures. The instruction "(Sw. with Reeds.)" is written in the top staff, and "p" is written below it. The instruction "mf" is written in the bottom staff.

Fourth system of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three sharps (F#, C#, G#). The time signature is common time (C). The music features various note values, including eighth and sixteenth notes, and rests. There are slurs and ties across measures.





Larghetto. ♩ = 88.

Nº 6.

p
(Choir Keraulophon coupled to Sw. Diaps. and Oboe.)

cres.

mf

dim.

p

cres.

f

820 = R 1



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in the key of B-flat major (two flats). The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, often grouped with slurs. The system spans five measures.



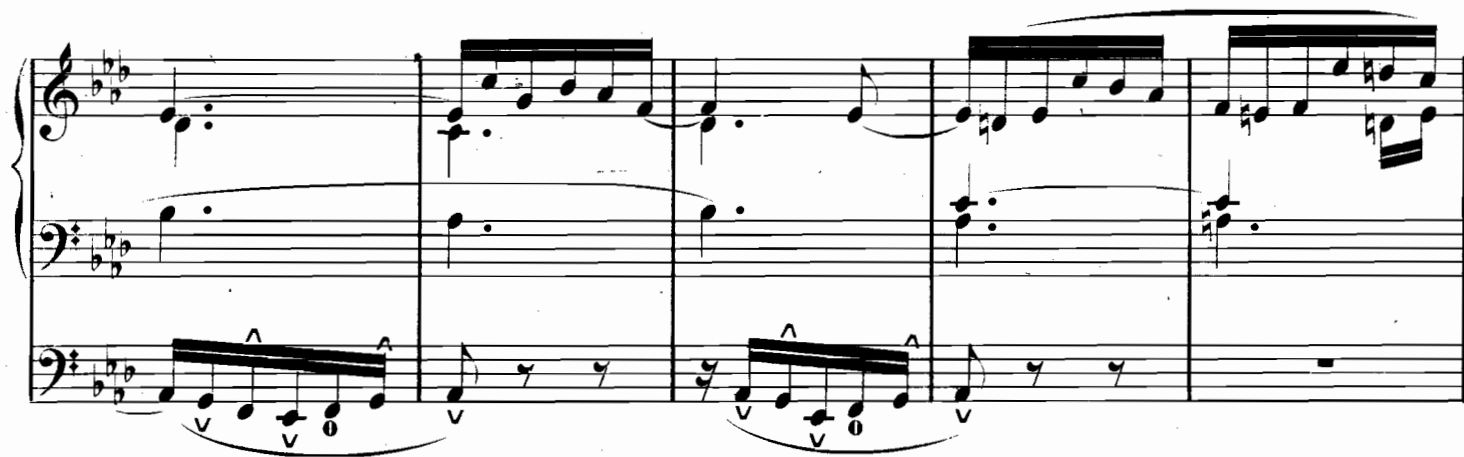
The second system of musical notation also consists of three staves in the same key and clef arrangement. It continues the complex rhythmic patterns from the first system, with frequent use of slurs and beamed notes. The system spans five measures.



The third system of musical notation consists of three staves, maintaining the key of B-flat major. The notation continues with intricate rhythmic figures and slurs. The system spans four measures.



The fourth system of musical notation consists of three staves. It concludes the piece with a final measure. Below the system, the text "B20=B1" is printed on the left, and a small "v" symbol is centered below the staff.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a series of eighth and sixteenth notes, some beamed together, and a few dotted notes. The middle staff is in bass clef and contains mostly whole and half notes, some with ties. The bottom staff is in bass clef and contains a sequence of eighth notes, some beamed together, with a few rests.



The second system of musical notation consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. The middle staff continues with whole and half notes, some with ties. The bottom staff continues with eighth notes, some beamed together, and a few rests.



The third system of musical notation consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. The middle staff continues with whole and half notes, some with ties. The bottom staff continues with eighth notes, some beamed together, and a few rests.



The fourth system of musical notation consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes. The middle staff continues with whole and half notes, some with ties. The bottom staff continues with eighth notes, some beamed together, and a few rests. The text "dim. e rall." is written below the middle staff in the third measure of this system.

Andante quasi allegretto. ♩ = 90.

N^o 7.

Sw. Diaps and Reed.

mf

p

(Sw.)

(Gr. Clarabella and Flute 4ft.)

(Sw. both hands.)

820 = B 1

ten.

ten.

* The general rule, that in ascending passages the left foot is to be passed over the right, above middle C (not before) and under in descending, holds good in this, and nearly all these Studies.

(Gr.)

(Sw.)

(Sw. both hands.)

f

mp

cres.

2

820=B1

* Left foot under right. See note, Page 7.

3 3

rallent. *dim.* *p*

Nº 8. *(Full Sw.) p*

Lento. Tempo di Chorale.

(Bourdon Mixture and Fifteenth off.)

ritard.

$\bullet = \bullet$ (of proceeding movement.)

(Man. II. Gamba with Flute 4 ft.)

f (Swell.)

820=B 1

* This measure is to be played by the right hand alone, and care should be taken to shut off the three Stops, in the order indicated above, exactly with the three notes, F. E. E flat. If there is any other 2 ft. Stop in the Sw. it should be shut off with the Fifteenth. The same applies to any 16 ft with the Bourdon, thus reducing the Sw. to 8 and 4 ft. tone only.

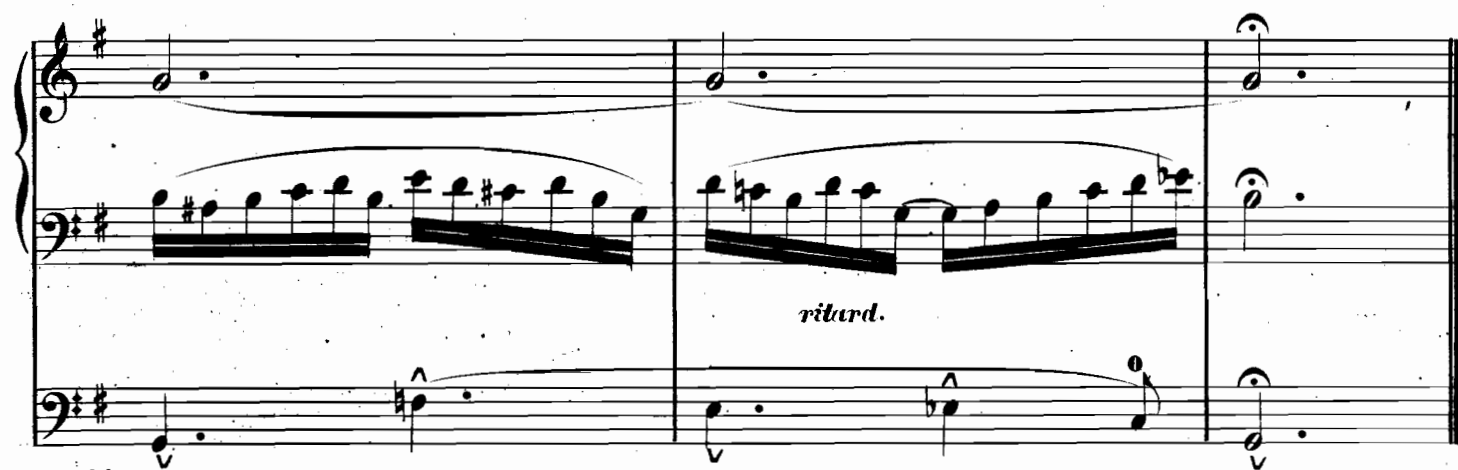




The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music, primarily consisting of rests and eighth notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains two measures of music, featuring a continuous eighth-note melody in the bass clef and a treble clef staff that is mostly empty. The bottom staff is a single bass clef with a key signature of one sharp, containing two measures of music with eighth notes and rests.



The second system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp, containing three measures of music with eighth notes and rests. The middle staff is a grand staff with a key signature of one sharp, containing three measures of music with a continuous eighth-note melody in the bass clef and a treble clef staff that is mostly empty. The bottom staff is a single bass clef with a key signature of one sharp, containing three measures of music with eighth notes and rests.



The third system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp, containing three measures of music with eighth notes and rests. The middle staff is a grand staff with a key signature of one sharp, containing three measures of music with a continuous eighth-note melody in the bass clef and a treble clef staff that is mostly empty. The bottom staff is a single bass clef with a key signature of one sharp, containing three measures of music with eighth notes and rests. The word "ritard." is written in the middle of the second measure of the bottom staff.

Maestoso. ♩ = 54.

Nº 9.

(Full Organ.)

* The Pedal passages in this Study should also be practised legato.

820=B 1

The first system of musical notation consists of four measures. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in treble clef and contains chords and single notes. The bottom staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some marked with accents (^) and slurs.

The second system of musical notation consists of four measures. The top staff continues the melodic line from the first system. The middle staff contains chords and single notes. The bottom staff continues the melodic line, with some notes marked with accents (^) and slurs.

The third system of musical notation consists of four measures. The top staff contains chords and single notes. The middle staff contains chords and single notes. The bottom staff continues the melodic line, with some notes marked with accents (^) and slurs.

The fourth system of musical notation consists of four measures. The top staff contains chords and single notes. The middle staff contains chords and single notes. The bottom staff continues the melodic line, with some notes marked with accents (^) and slurs. The system ends with a double bar line.

820=B 1

Oakes, Eng'r.

1271737

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